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4, 8; I 9, 3, 10). It was with gifts and powers like these that the piety and devotion of men wanted to see the piety of their ancestors recompensed.

In the Avesta the Fravashis are associates and assistants of Ahuramazda, who by their splendor and majesty protects the earth, but they stand in the closest relation to man, to whom they are given as friends and protectors (Yt. XIII 9-12, 15-16), and for whose bodily welfare they take care by the wise distribution of earthly goods (Yt. XIII 18, 22-24, 27, 30, 40-42, 51-55), and by preventing all the dangers and miseries occasioned by evil spirits (Yt. XIII 20, 33, 48, 70-72, 78, 131, 136-138). Therefore the countryman invokes them when the fruits of his field seem to be destroyed by want of rain (Yt. XIII 66, 68); kings and commanders ask for their help in the turmoil of the battle (Yt. XIII 17, 30, 31, 34, 37-38, 66-67). They are the protectors, they are the weapons and the support of those who call upon them (Yt. XIII 69-72). But they do not only aim at the bodily welfare of those whom they support, they are chiefly anxious to defend the souls from threatening dangers, and so in the prayers addressed to them they are praised for awakening pure thoughts and inclinations in the soul to whom they are giving the right and salutary nourishment it requires (Yt. XIII 25, 30, 36, 42, 88-94). When man is dead his protecting spirit approaches the throne of Ahuramazda as a mediator (see Minokhired II 3 following; Aogemadaêca ed. Geiger, 8-11; Yt. XXII). This belief of the Iranians in this influence of the Fravashis enables us to understand that, as powerful assistants of the divinity, they were deemed worthy of the highest worship, that a peculiar cult was consecrated to them, praise and honor given, and that sacrifices were offered to them as to the divinity. According to the precepts of Zarathustra it is highly important to worship the Fravashis in the right way (Yt. XIII 21 following, 49-52, 73), as their power and agency are depending on the offerings.

I believe that the cult of the Fravashis dates from a very early time, when the Aryans were not yet separated into different nations. True, traces of these cults may be found with all the nations of the Indo-European family, but nowhere was it so peculiarly developed as with the Persians and the Romans.

EUGEN WILHELM.

JENA, November 24, 1890.

Dr. ADOLF WAHRMUND, Professor: Praktisches Handbuch der neupersischen Sprache. I Teil: praktische Grammatik. II Teil: Gespräche und Wörtersammlung. III Teil: Schlüssel zur praktischen Grammatik. Giessen: Ricker, 1889.

MUHƏMMƏD (Ğæfær Qarağadağı), *Monsieur Jourdain*, der Pariser Botaniker, im Qarabâğ. Persischer Text mit wörtlicher deutscher Übersetzung, Anmerkungen und vollständigem Wörterverzeichnis, zum Gebrauche der K. K. öffentlichen Lehranstalt für orientalische Sprachen, herausgegeben von Dr. ADOLF WAHRMUND, Professor. Wien, 1889, Hölder. (viii, 34 u. 30 S. 8.)

Wahrmond's manual of the Neo-Persian language, which fourteen years after its first appearance comes out in a second and very well printed edition, is originally intended for the use of Oriental seminaries, but will be useful to everybody who wants to obtain a practical knowledge of Neo-Persian. The

first part (pp. 1-156) comprises grammar, which firstly treats systematically of the nouns, verbs, particles, as well as of the composition of words, and pays due attention to the Arabic nouns, pronouns, verbs, adverbs, prepositions, conjunctions, interjections occurring in Persian, and to the composition of Arabic words, and secondly gives practical exercises for making the student acquainted with inflections, furthermore a short outline of syntax and instructions for reading Persian verse. As for grammatical forms the author restricts himself to the condition of the language since the time of Firdausi. The practical exercises, of course, are taken from the Persian of the day, the examples for written language are borrowed from Firdausi's *Shāhnāme*h, Sa'di's *Gulistān* and *Būstān*, Gāmi's *Baharistān*, 'Attār's *Pandnāme*h, Hāfiz and Mīrchond.

The second volume contains conversations and a carefully adapted collection of the words most required in conversation. The reading exercises which follow the lessons are taken from Sa'di's *Gulistān* and *Būstān*. Newly added in the second edition are nine pages from Persian newspapers of the day, p. e. from the journals "*Farhang* (Advertiser) of Isfahān," "*Ahtar*" (the Star), and "*Qafqāz*" (Caucasus), the latter printed and edited at Tiflis.

The third part, the key, gives the Persian version of the German translation-exercises, the German translation of the reading exercises with remarks, transcription and metrical scansion of the poetical passages.

The undersigned, who instructed students by help of the first edition of this practical hand-book (not only those wishing to acquire a practical knowledge of Neo-Persian, but also those who desire to make an earnest scientific study of the Neo-Persian language and literature), may with entire conviction sum up his opinion as follows: the chief merit of Wahrmund's book in comparison with other books of the kind consists in the happy connection of theory and practice, in the clear systematical construction of grammar, together with practical exercises, in the consistent carrying through of the clearly conceived purpose to make the student really able to speak and write Persian.

For further studies of modern Persian conversation we refer to Wahrmund's edition of the comedy "*Monsieur Jourdain*," translated into Persian from the Turkish original by Mirzā Ġa'far. Mirzā Fath 'Alī Ākhondzāde, a Tatar officer, of Caucasian origin (see *Journal Asiatique*, 1886, Vol. VII, p. 6), composed six Turkish plays in the dialect of Adarbaijan for the theatre at Tiflis, built in 1850. These were afterwards translated into Persian by Mirzā Muhammed Ġa'far Qaraġadāġi, lithographically published at Teherān in one volume, and known in Europe only in this way. The Persian translator wished to interest his countrymen in drama and theatre in European style, and at the same time believed his plays peculiarly fit for an easy agreeable entertainment of his own people and an excellent means of making Turks and all foreigners acquainted with the modern Persian conversation of every-day life.

One of these plays was published in English translation in Europe with the title: "*The Vazīr of Lankurān*," a Persian play: a text-book of modern colloquial Persian for the use of European travellers, residents in Persia and students in India: edited with a grammatical introduction, copious notes and a vocabulary, giving the pronunciation of all the words, by W. H. D. Haggard and G. Le Strange, London, 1882.

Imitating this model, but in a more concise form and at a much cheaper

price, Professor Waehrmund edited for students and amateurs of Persian the comedy in question. The subject is attractive by sound humor, and the modern Persian the play is written in suggests of itself comparisons with the more ancient stock of the language by the peculiar terms and by new formations. In this respect we will only point out how much the number of the prepositions taken from the sphere of the nouns has increased in Neo-Persian, a fact which also may be traced in written modern German, especially in the official and law style. Very interesting is the list of about 36 new formations and significations of words which are still missing in the dictionaries. The book, therefore, may be well recommended to every friend of Persian literature, and connoisseurs as well as the less expert will read it with pleasure and advantage. We hope that the editor may soon be able to publish companion editions of other plays.

JENA, December 7, 1890.

EUGEN WILHELM.

T. Macci Plauti Rudens, edited, with critical and explanatory notes, by EDWARD A. SONNENSCHIEIN, M. A. Oxford, Clarendon Press, 1891.

This is a good edition of a good play, in every way suited for use with advanced classes. The introduction discusses the relation of the play to the *Vidularia*, which had a similar subject, explains sufficiently the peculiar stage-setting of the *Rudens*, and gives a brief account of the MSS. Information in regard to the action of the play (especially important because there are so few commentaries on the *Rudens*) is given by a table of entrances and exits, and by summaries in the notes, a better arrangement of the material than that in Brix and Lorenz.

In the text the headings of scenes are given as in the Bembine MS of Terence—a slight but praiseworthy innovation in editions of Plautus. Another innovation is the disregard of Spengel's division into acts; it is not an important matter, but the five-fold grouping of *cantica* and *diuerbia*, though it is not precisely a division into acts, deserves mention either in the text or in the introduction.

The text is sound and trustworthy, the best we have of the *Rudens*. It contains about 50 conjectures by O. Seyffert and some 20 by the editor; of the latter I should think 191, 321, 579, 766 sure; 253 also is good, but in 1152 the sense seems to demand *te* rather than *tuom*, and *faxere*, 376, is not found, I believe, in Pl. The method of the editor in emendation is thoroughly sound, and is in strong contrast to some attempts to restore the text of Pl. by introducing rare words.

The notes are largely upon the language, and meet fairly well the end which the editor had in mind, to "serve the purpose of a general introduction to the peculiarities of Plautine idiom" (Pref. ix). Errors or slips are extremely rare. Periphrastic forms occur also in direct questions (1419, cf. on 467); *nam* is not properly "interrogative" (687), but only associated with interrogative words; "*quod* = *quoad*" (287) might be misunderstood, and the statement in regard to *en* (p. 189, n.) seems to overlook *en unquam*. The excursus on interjections contains nothing that is not in Richter, Studemund's Studien, I 2, but the notes on conditions, on sequence of tenses, on the fut. indic., and on the subjunctive are real contributions to the syntax of Plautus. As a whole, the